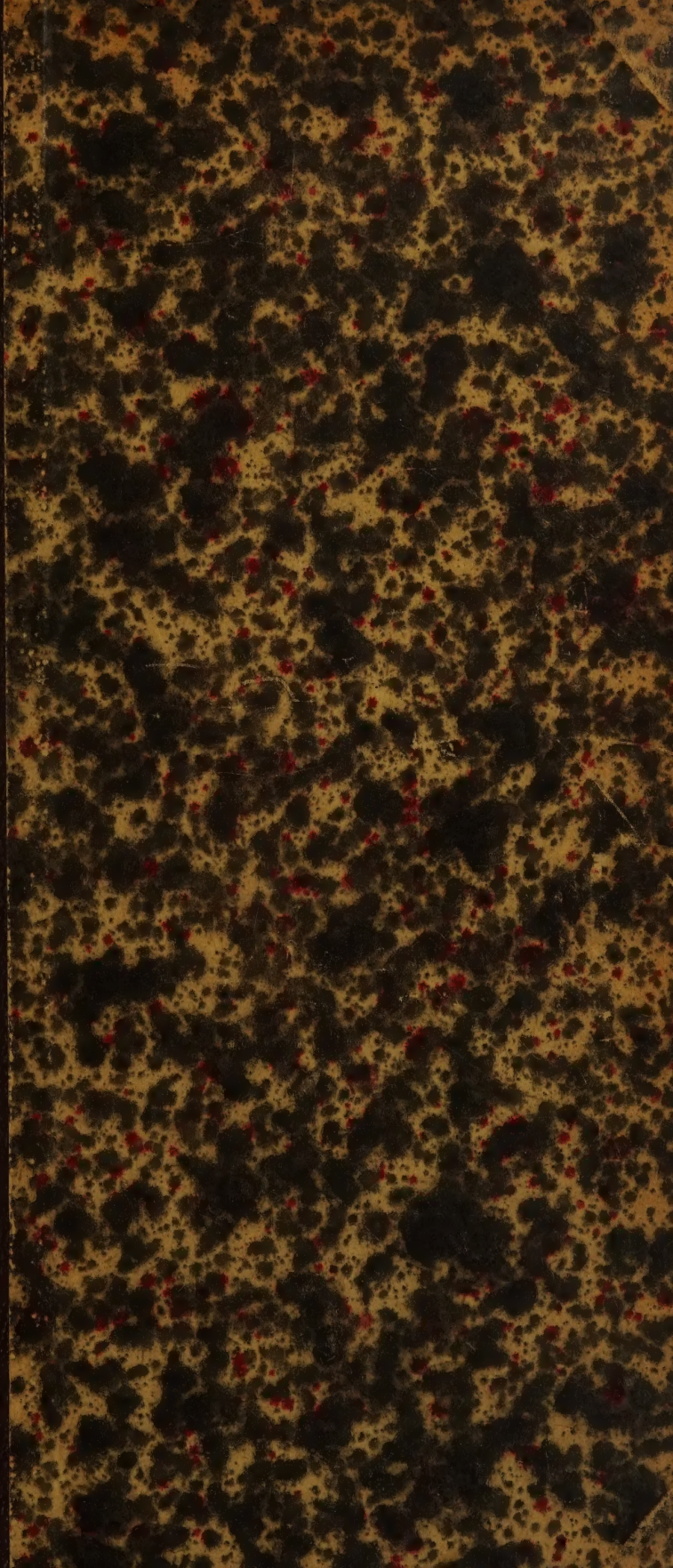
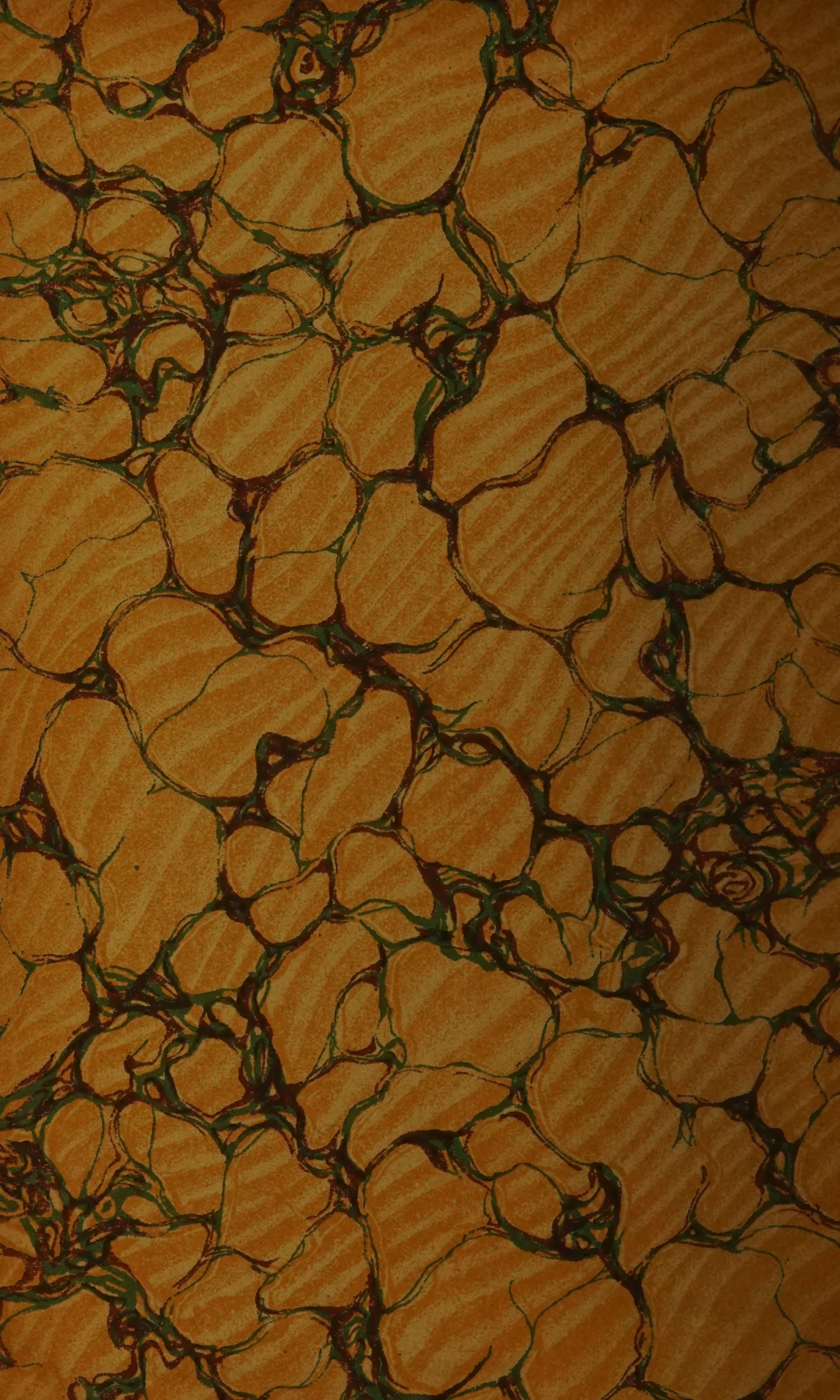
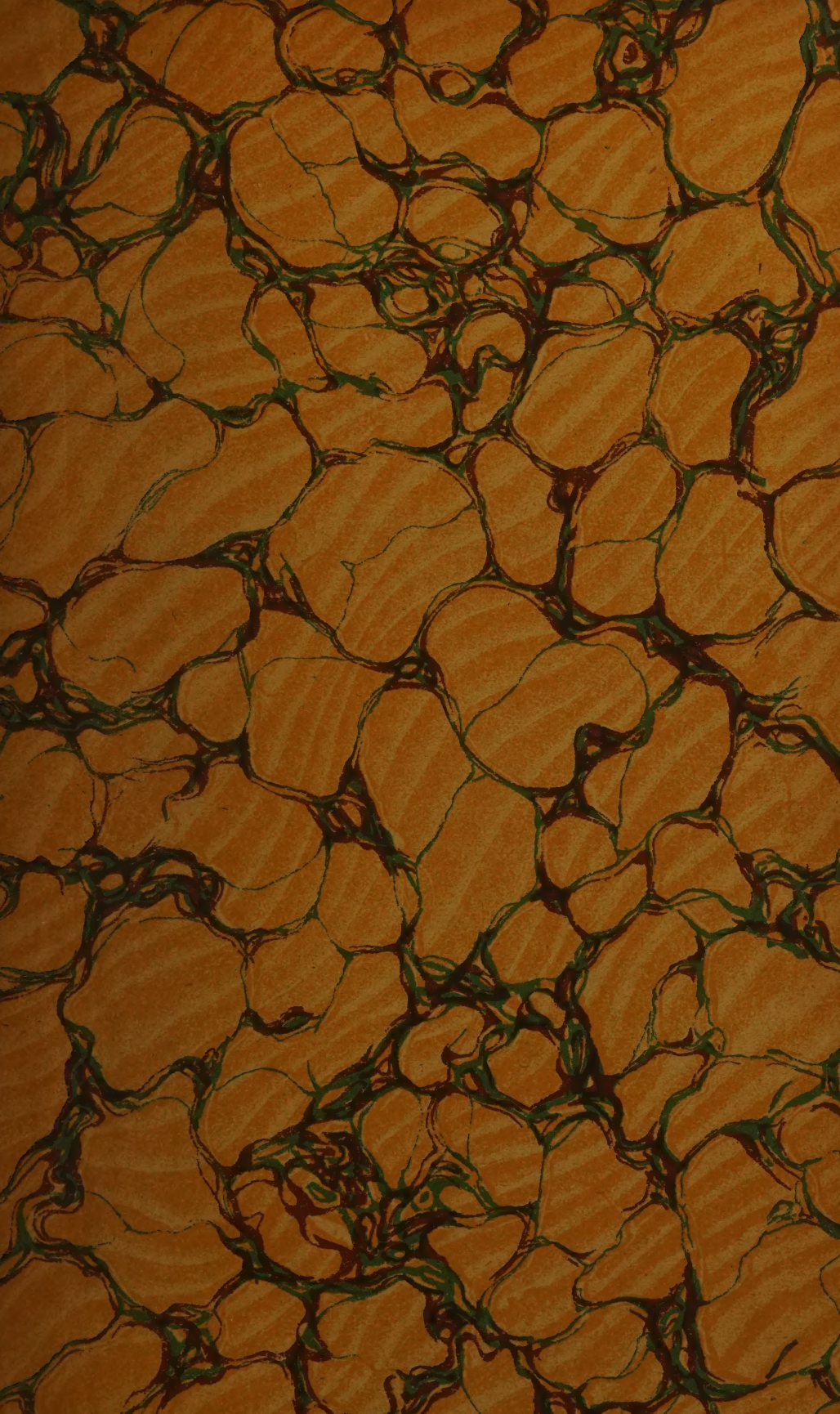


1902
May 8
LoChB







CATALOGUE OF

Fine Old French

**DECORATIVE OBJECTS
AND FURNITURE**

SIXTEENTH CENTURY OBJECTS OF ART & FURNITURE

*Bronzes, Terra-Cotta Work
and Marbles,*

THE PROPERTY OF

ERNEST W. BECKETT, ESQ. M.P.

Removed from 17 Stratton Street and Wood Lee, Virginia Water.

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On THURSDAY, MAY 8, 1902,

And Following Day,

AT ONE O'CLOCK PRECISELY.

May be viewed Two Days preceding, and Catalogues had, at
Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street*,
St. James's Square, S.W. ILLUSTRATED CATALOGUES, PRICE ONE
GUINEA.

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- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On THURSDAY, MAY 8, 1902,

AT ONE O'CLOCK PRECISELY.

ORIENTAL OBJECTS OF ART.

- 1 A PAIR OF SMALL BEAKERS, of Chinese cloisonné enamel, with bands of leaf-pattern, monsters and conventional asters in polychrome on a turquoise-blue ground—4 in. high—dated, with seal mark, Kien Lung dynasty
- 2 A CHINESE BRONZE SACRIFICIAL KETTLE AND COVER, with bands of emblematical ornament—6½ in. high; and a globular tripod vessel and cover, with figures of oxen in relief on a key-pattern ground, encrusted with gold and silver—4½ in. high
- 3 A TACHI, or hanging Court sword, the scabbard of nashiji lacquer, with raised crests in gold, the mounts entirely of granulated shakudo, with the same crest repeated in gold—*Japanese 19th Century*
- 4 ANOTHER SWORD, similar, differing only in the formation of the crest—*Japanese 19th Century*
- 5 A PAIR OF SPILL VASES, formed of elephants tusk, with ladies in a cherry grove, lacquered in gold and encrusted with mother-o'-pearl and coral, a view of Fujiyama in the distance, on hexagonal black lacquer stands—12½ in. high

- 6 A JAPANESE OBLONG RUSSET-IRON Box, on the corner of which is inlaid a partially unrolled kakemono, with monkeys and a frog in gold, silver, copper, &c., and lined with silver
- 7 AN OBLONG SILVER Box, the cover of which is inlaid with a plaque of russet-iron, chased in relief with three figures of carp—*signed*
- 8 A BRONZE KORŌ AND COVER, of cylindrical form, with plants in raised gold on a diaper-pattern ground; and a small bronze paper-knife, with figures of tortoises
- 9 TWELVE KODSUKA, the handles variously of shakudo, iron and shibuichi, dating from the 17th to the 19th Century, set in a small table-screen of dark wood, carved with panels of Chinese ornament
- 10 A flattened korō, of light bronze, chased with peonies, chrysanthemums and other flowers on a diaper-pattern ground; and an iron cup, inlaid with Chinese ornament in silver

OLD CHINESE AND JAPANESE PORCELAIN.

- 11 A CYLINDRICAL IMARI BOTTLE, with branches of chrysanthemums in colours, the flowers modelled in relief, pewter lip— $7\frac{3}{4}$ in. *high*
- 12 A SQUARE-SHAPED IMARI FLOWER-VASE, with scroll handles enamelled with characters in fan-shaped panels with dragons in red and green— $6\frac{1}{2}$ in. *high*; a smaller flower-vase, of similar form, with jewel-shaped panels of kyilins— $5\frac{1}{2}$ in. *high*; and a brush-tray, of Imari, painted with vine foliage, storks, &c.
- 13 A WATER-VESSEL, of blue and white Hirato porcelain, formed as a dragon coiled round a jar; and a Bizen flower-vase, with raven in the moon, in lacquer and pewter—*Ritsuo school*

- 14 A KAGA WARE BOWL, with moulded lip, partially fluted, entirely painted with figures of Chinese children in colours and gold on a coral-coloured ground— $8\frac{1}{4}$ in. diam.; and a fluted Kutani bowl, with scalloped lip, enamelled with fishes, horses and emblems in buff and mauve on a green wave-pattern ground— $10\frac{1}{2}$ in. diam.
- 15 AN IMARI DISH, with deep moulded border, with figures of pheasants in the centre in blue and coloured enamels; double cherry, bamboo and rocks on the border in coloured enamels— $12\frac{1}{2}$ in. diam.
- 16 AN OLD CHINESE FAMILLE-VERTE DISH, enamelled with a party of warriors by a convent wall, floral border—15 in. diam.—*Khang-Hi Dynasty*—in carved wood frame
- 17 A PAIR OF OLD CHINESE FAMILLE-ROSE DISHES, with a party of military men before a casement, in which is seated a pilgrim: a composition probably taken from an historical romance; peonies and other flowers in four leaf-shaped panels on the border, the groundwork of which is comprised of pale blue and pink diaper ornaments—15 in. diam.—*Kien-Lung Dynasty*
- 18 A FAMILLE-VERTE DISH, formed as a shallow bowl, with a circular panel in the centre enamelled with peacocks, chrysanthemums and rocks; four oval panels of flowers of the Seasons on the border, the groundwork of which is of alternate marbled, scaled, annular and matted design and enriched with sprays of flowers; the narrow outer border has sprays of prunus on a rouge-de-fer ground— $15\frac{1}{4}$ in. diam.—*late Khang-He Dynasty*
- 19 A FAMILLE-VERTE DISH, with slightly moulded border; in the centre is a circular panel with four fan-shaped² panels surrounding it, containing the mythical stag, tiger, dog and kylin, on a diapered groundwork, enriched with dragons, peonies and lotos; the border has six hexafoil-shaped panels of various spring flowers on a ground composed of six varying diaper patterns—15 in. diam.—*Kang-He*

- 20 A PAIR OF FAMILLE-VERTÉ DISHES, with dentated border enamelled with figures of ladies on a terrace in the centre, four panels of utensils on a flowered ground round the border— $11\frac{3}{4}$ in. diam.—*Khang-He Dynasty*
- 21 A DITTO OVIFORM JAR AND COVER, enamelled with an Imperial audience in colours— $13\frac{1}{2}$ in. high—*early Khang-He Dynasty*
- 22 AN OLD NANKIN PORCELAIN CISTERN, entirely painted with conventional asters and duplicated cloud-pattern border—25 in. diam.—on carved wood stand—*Kien-Lung Dynasty*
- 23 A PAIR OF CISTERNS, of old Nankin porcelain, with biscuit lion's-mask handles, painted with an extensive lake scene with rocky islands and buildings, key-pattern round the neck, and panels of flowers and landscapes in the interior of the lip on a diaper-pattern ground—24 in. diam.—*Kien-Lung Dynasty*—on carved dark wood stands with soapstone tops

OLD SÈVRES PORCELAIN.

- 24 A PAIR OF SEAUX, with scroll handles, blue line borders, each painted with bouquets of roses and other flowers— $4\frac{1}{2}$ in. high
- 25 ANOTHER PAIR, similar
- 26 ANOTHER PAIR, similar
- 27 A PAIR OF SEAUX, with scroll handles, the borders both on the exterior and in the interior simply decorated with scroll and trelliswork in gold, one fitted with a bouquet of carnations and the other with lilies of or-molu encrusted with flowers in old Dresden porcelain—the height of the seaux $4\frac{1}{2}$ in., in all 18 in. high
- 28 A PAIR, similar, fitted with bouquets of tulips

FAIENCE.

- 34 A PAIR OF COMMODE-SHAPED JARDINIÈRES, of old Rouen faience, each painted with three panels of river scenes and water-fowl in gilt borders with foliage, &c.—11 in. wide
- 35 A FAIENCE JARRA, of Hispano-Maurish design, with wide wing-shaped handles, moulded in relief and partly coloured with a true arabesque design, introducing panels of inscription—47 in. high
- 36 A TABLE-CANDLESTICK, of Palissy ware, with circular base, large wax-pan and vase-shaped nozzle, moulded with design of caryatid figures, &c., taken from a Venetian bronze of the early part of the 16th Century—8 in. high—*French, late 16th Century*

- 37 A CIRCULAR DISH, OR SALVER, of Palissy ware—16 in. diam.—*French, second half of the 16th Century*

This dish has been executed after the well known pewter salver of François Briot. In the centre is a raised medallion with an allegorical figure, with the inscription *TEMPERANTIA*; this is surrounded by four oval medallions with the emblematical figures of the Elements, having between them winged caryatid figures, &c. On the outer border are eight medallions with figures representing the Arts and Sciences in strapwork-pattern frames, each connected by masks, &c.

From the Forman Collection

See Illustration

- 38 A PAIR OF EWERS, of Nevers ware—*period of Louis XIII.*—28½ in. high

The bodies are of flattened egg-shaped form, on oval bases, the base and the body being joined by grotesque busts; the neck and lip curiously shaped to the outline of a monster head, the handles formed of two intertwined snakes, the decoration, foliage and birds in light blue upon a dark blue ground

- 39 A LARGE DISH, of Abruzzo Faience—*early 17th Century*— $22\frac{1}{2}$ in. diam.

In the centre is painted a composition, illustrating Amphitrite and Neptune. On the border are flowers in polychrome on an amber-coloured field

- 40 A DISH, of Pavia faience—*first years of the 16th Century*—20 in. diam.

In the centre is a circular panel of the Virgin and Child, with an Angel offering flowers, the borders having figures of Angels playing various musical instruments, on a field of interlaced foliage. The decoration is executed in "scrafito," on a dark buff ground, and further enriched with coloured enamel glaze

- 41 A HISPANO-MAURO DISH—*first half of the 16th Century*—19 in. diam.

The decoration is painted in dark lusted gold and pale blue, also in places incised. The design, a series of formal leaves introducing a duplicated inscription and two crowns, is uncommon to dishes of this date, though often seen in those of the 17th Century

- 42 A HISPANO-MAURO DISH— $18\frac{1}{2}$ in. diam.—*latter part of the 15th Century*

It is most delicately painted in pale silvery gold lustre and dark blue, with a series of very slender branches of a trefoiled leaf arranged in duplicated radiating bands from the centre

See Illustration

- 43 A HISPANO-MAURO DISH—17 in. diam.—*latter part of the 15th Century*

The decoration of this dish is exactly similar both in colour and design to the preceding dish, but the foliage is cut in the centre to make room for a circular panel in which are painted the sacred initials I.H.S.

See Illustration

- 44 A HISPANO-MAURO DISH— $17\frac{1}{2}$ in. diam.—*latter part of the 15th Century*

In the extreme centre of the dish is a shield-of-arms; the groundwork composed of concentric bands of duplicated cone-shaped leaves in lusted gold; on the back of the dish in a similar colour is painted the Imperial eagle with outstretched wings

See Illustration

- 45 A PLAQUE, OF DELLA ROBBIA FAIENCE, semicircular in form, resting on a bracket—23 in. by 22 in.—*Italian, first half of the 16th Century*

In the centre in high relief is the figure of the Virgin, her hands together as in prayer; around are four figures of Saints, a Cherub's head above and below; and with the customary border of a wreath of fruit and flowers

SIXTEENTH AND SEVENTEENTH CENTURY OBJECTS OF ART AND DECORATIVE FURNITURE.

- 46 A STATUETTE OF ACTEON, with a hound at leash, executed in ivory, agate, mother-o'-pearl and silver-gilt—on tortoiseshell base—8 in. high—*by Dinglinger, Flemish, late 17th Century*

- 47 AN UPRIGHT PLAQUE, of carved ivory—*French work, latter part of the 14th Century*— $8\frac{1}{2}$ in. by $4\frac{1}{2}$ in.

It is carved in high relief with three compositions of figures beneath crocketed Gothic arches; the top group represents the Entrance of Christ into Jerusalem, the centre group The Last Supper, and the third group Christ Scourged

- 48 A SMALL IVORY GROUP, representing the Virgin Enthroned, holding the Infant Saviour—5 in. high—*Spanish work, 16th Century*

- 49 SAINT FRANCIS: a wooden statuette— $22\frac{1}{2}$ in. high—*Italian, middle of the 16th Century*

The Saint is represented, his right foot resting on a tree-trunk, the head and body inclined towards the right, holding a book in his right hand, the left raised in attention

- 50 A SMALL CASKET, of wood, with dome top, covered with cuir-bouilli, tooled with a design of thistles and other leaves on a pounced ground, with russeted-iron hinges, bands and lock—4 in. high, $5\frac{1}{2}$ in. long—*late 15th Century*

- 51 A SMALL SQUARE-SHAPED BRONZE GILT BOX— $3\frac{3}{4}$ in. square—*German, late 16th Century*

The cover embossed and chased with strapwork, introducing masks and branches of fruit, the sides engraved in four compositions with the story of the Prodigal Son—*by Wolfgang Striber—signed*

- 52 A Box, of nearly similar construction, the cover embossed with male and female busts, strapwork, &c., the sides engraved with various compositions of figures—*by Wolfgang Striber—signed*

- 53 A SMALL TABLE-CLOCK, of gilt bronze— $4\frac{1}{2}$ in. by $2\frac{3}{4}$ in.—*German work, second half of the 16th Century*

In form it resembles a book, the cover on one side opening and disclosing the two dials, also a compass, the sides of either cover pierced with arabesque ornament and engraved with flowers, strapwork and scroll design; the front is engraved with a small building and double group of initials H.S. and Z.S.; on the back is a figure of Cupid and two oval panels of portrait busts in costume; at the top is a ring for suspension, and applied on the cover are four silver masks of lions

- 54 A PAX, of bronze-gilt—7 in. by $6\frac{1}{2}$ in.—*Italian, first half of the 16th Century*

It is of frame form, with fluted Corinthian columns at the sides, supporting mouldings, on which rests an architrave of semicircular form, with a finial shaped to the outline of a conventional honeysuckle ornament; in this are set plaques of nielloed silver; an upright plaque below, representing Christ bearing the Cross, the semicircular plaque above with figure of Christ Crucified and emblems of the Passion; in a narrow band across the centre is inscribed "JACOBUS SUSANIS COLE"

- 55 A PLAQUE, with semicircular top, of Limoges enamel, painted in translucent colours and gold with the Infant Christ in the Manger, Mary and Saint Joseph—in carved and gilt wood frame of architectural design, with figure of the Almighty above—the plaque $3\frac{3}{4}$ in. by $2\frac{3}{4}$ in.

- 56 A PLATE, of Limoges enamel, painted in grisaille and flesh-tints, by PIERRE RAYMOND—8 in. diam.

In the centre is a composition of figures, a gentleman on horseback and a lady on panner, a retainer walking behind; views of a ruined castle in the distance, grotesques on the border, introducing a shield-of-arms with the motto DE FORTI DULCE DO; strap ornament on the reverse side, with head of a Roman Emperor, and initials of the artist P.R., signed in gold

- 57 A FRAME CONTAINING SIX UPRIGHT PLAQUES, of Limoges enamel, painted in grisaille and flesh-tints in the style of Pierre Raymond—each plaque $4\frac{3}{4}$ in. by $3\frac{3}{4}$ in.—end of the 16th Century

The first of the six plaques represents a composition of Christ and His Disciples; the other five plaques illustrate passages from the Lord's Prayer

- 58 A MONSTRANCE, of metal-gilt—51 in. high—*Southern French or Venetian workmanship, latter part of the 15th Century*

The base is hexafoil, with six petal-shaped bombé panels, embossed with foliage, with an applied tracery panel in the centre of each, showing beneath a ground of translucent blue enamel; the stem hexagonal, engraved with formal foliage on a cross-hatched ground; flattened spherical knop embossed with double gadrooning; the case of hexagonal form finishing in a steeple; each face has inlaid a panel of glass framed by a tracery arch in which is noticeable a strong Oriental influence; it finishes above in a crocketed gable with an applied rosette in the centre; on every side angle of the case, is a niche containing a figure of a Saint, finishing above in a small cylindrical tower, with cone-shaped roof and finials of blue enamel

See Illustration

- 59 A SET OF NINE ILLUMINATED PAGES FROM A MISSAL—16½ in. by 11½ in.—*French work of the late 16th or early 17th Century*

Each page is finely illuminated with a subject and chosen verses from the Book of Genesis, illustrating the Life of Joseph, framed in borders of strapwork, introducing masks, flowers, &c., but each differing from the other

- 60 A PAIR OF RECTANGULAR PANELS OF EMBROIDERY—13½ in. by 12 in.—*North Italian, end of the 15th Century*

One panel represents the Infant Christ seated upon the shoulders of Saint Christopher, who stands beneath a Gothic canopy with a gold diapered-pattern background; the second panel, which is no doubt Biblical in its subject, represents the figures of youthful noblemen, carrying bags of bread(?): this has a like background; the embroidery is executed in various relief, worked with coloured silks and gold thread

61 A COMBINED CLOCK (?), ASTROLABE AND COMPASS, of bronze-gilt.

It is shaped as a celestial globe, around which are engraved the hours, and the Signs of the Zodiac, the time being indicated by one hemisphere revolving within the other. The compass is above, in an opening hemispherical cup; on circular base and pilaster support, engraved with duplicated floral ornaments—11 in. high—*French work, early 17th Century*

62 A GRÈS-DE-FLANDRES CYLINDRICAL MUG, with a double impressed frieze of animals, birds, &c., between which is a band of scrafito ornament; the cover and handle are of silver, embossed with a band of floral ornaments; inserted into the centre of the cover is a crown of Charles IV. of Spain—1793; the billet formed as the crowned reversed cipher C.C.—8 in. high

63 A TIGER-PATTERN STONEWARE JUG, with cylindrical neck and centre to the body, around which are impressed the portrait busts of the Prince Electors of Germany, with their respective shields-of-arms—10½ in. high—*Germany (probably Cologne ware), late 16th Century*

64 A SILVER-GILT BEAKER, widening slightly towards the mouth—8 in. high, 5½ in. diam.

It is decorated with embossing and chasing; around the centre are three oval medallions, each representing an extensive landscape with animal subjects in the foreground, apparently chosen from the Fables of Æsop; the medallions are framed with interlaced strapwork, which also occupies the remaining surface of the beaker, but introducing Cherubs' heads, grotesque masks, fruit and flowers; the whole of the groundwork is tooled to a matted surface. The style and workmanship are thoroughly German, probably Augsburg, and dating towards the close of the 16th Century

- 65 A MAZER BOWL AND COVER, with copper-gilt mounts, of flamboyant Gothic design—8 in. high, $5\frac{3}{4}$ in. diam.—*French, middle of the 15th Century*

The bowl itself is of maple-wood, of depressed globular form, on slight foot; the cover is dome-shaped, finishing at the top in an hexagonal neck, which widens into a circular flat table; both the bowl and cover are carved with slight spiral facets; round the base is a simple mount of copper-gilt, engraved with formal thistle foliage peculiar to the epoch. A broad flat handle of the same metal issues from the bowl at right angles, tapering in its upward curve, which terminates in a small hollow finial shaped as an ecclesiastical building, with dome top, buttress and oriel windows; at one corner of the roof is a minute statuette of an Angel blowing a trumpet, whilst the small castellated mouldings terminate in quaintly shaped gorgoyles. On the side of the handle away from the bowl is applied a small form resembling a gateway, which probably represents the entrance to this little building. The cover is surmounted by a coronal of quatrefoil tracery containing in the centre a circular plaque, charged with a crowned shield-of-arms, executed in opaque enamels on a groundwork of translucent green

See Illustration

- 66 A PAIR OF VASES, of old German glass, enamelled with bouquets of flowers—3 in. high—*early 18th Century*
- 67 A WIEDERKOM, of old German glass, enamelled with a shield-of-arms, with lion supporting the name JOHANN GEORGE ROLLER, and the date 1714; on the reverse is a poetical couplet dedicated to the glass itself—8 in. high
- 68 A WIEDERKOM, of similar make, enamelled with equestrian portraits of the Prince Electors of the German States; each figure stands in an arch-shaped niche, supported on spiral blue columns; in one is the date 1666— $7\frac{1}{2}$ in. high

68A A PORTRAIT BUST, in jet, of King Henry VIII.—15 in. high.
He wears a rich doublet, with fur and jewels liberally used,
also a massive collar of jewels, but representing no particular
order, jewelled and feathered hat—on moulded plinth

69 A WALNUT-WOOD ARM-CHAIR—*French, latter part of the 16th Century*

The seat is bell-shaped, with an open back and a turned pilaster in the centre; the arms rest on two pilasters, of similar form; the solid portions of the back carved with rosettes and strap ornament

70 A WALNUT-WOOD ARM-CHAIR—*French, late 16th or early 17th Century*

The back is rectangular, and inlaid with a panel carved in relief with a trophy of Romanesque armour, and bordered with acanthus-leaf ornament; turned legs and arm supports; the arms covered with cut velvet

71 AN ARM-CHAIR, of walnut-wood—*Italian (Urbino), middle of the 16th Century*

The chair is X-shaped, with a simple foliage moulding; at the juncture of the two parts it is carved with a lion's-mask; cut velvet seat and back

72 A SET OF SIX DUTCH MARQUETERIE CHAIRS, on cabriole legs and bell and claw feet, inlaid with vases of flowers, birds, &c.

73 A LOUIS XIV. OR-MOLU CHANDELIER, with branches for eight lights, the centre shaft decorated with a vase standing within a niche, and with chasing of foliage, fruit and rosettes

73A ANOTHER, nearly similar

74 A WALNUT-WOOD ARM-CHAIR, carved with ram's-head arms, fluted legs and acanthus foliage, appliqué velvet back and seat in the style of the 16th Century

- 75 A WALNUT-WOOD CASSONE, on four claw feet, and with caryatid female busts at the angles; the top and three panels along the front are of marqueterie inlaid with Raffaellesque ornaments; terminal figures, &c. in light engraved wood; in the centre panel is a crowned shield-of-arms—70 in. long, 24 in. wide—*Italian, middle of the 16th Century*

- 76 A WALNUT-WOOD TABLE—36 in. high, 26 in. square—*French, middle of the 16th Century*

The base is cruciform, with four claw feet, on which rests the pedestal base of the single pilaster that supports the top; the mouldings are carved with beadings and other ornament, partly gilt

- 77 A WALNUT-WOOD TABLE—31 in. high, 28½ in. square—*French, middle of the 16th Century*

The stretcher is cruciform, and from the extremity of each arm rises a simple column supporting the square-shaped top, with four folding flaps which when raised form into a circle; it has an extra support beneath in the centre of a turned baluster—on four spherical feet

- 78 A CASSONE, of walnut-wood—6 ft. 6 in. long, 24 in. wide, 25½ in. high—*Italian, first half of the 16th Century*

The front panel is carved in high relief with a kite-shaped shield supported by figures of Cupids, on either side of which is a composition of figures representing an episode from Roman history. This panel rests on a boldly gadrooned base, in the centre of which is a full-face female mask. The cassone is supported at the corners on lion's-claw feet, finishing above in acanthus-leaves, which form the pedestals for four statuettes of heathen goddesses; the panels at the ends are occupied by figures of Ceres and Pomona; the cover has a frieze of scale-pattern and duplicated acanthus-leaves

- 79 A TABLE, of walnut-wood—32 in. high, 50 in. long, 39 in. wide
—*Italian, middle of the 15th Century*

The table is formed on the principle of nearly all tables of early date, that is, a flat stretcher below joining the two end supports and attached to them by a mitre and wedge. The top of the table has small folding flaps at the sides. There are also drawers at either end. In the case of this table the supports are carved and pierced with Gothic arches with tracery, oriels above, and small spirally twisted buttresses at the side. The drawer panels and the edging carved with a Gothic tracery design. The whole is further enriched with inlays of knotted ornaments and beadings in light wood, in places stained green

- 80 AN ARMOIRE, of walnut-wood, carved in the Fontainebleau School, and enriched with inlays of various marbles—6 ft. 4 in. high, 41 in. wide, 14½ in. deep—*French, late 16th Century*

It is composed of two parts, one resting upon the other, and each containing a pair of folding doors, the panels of which are carved in low relief with figures of Nymphs playing musical instruments; above them are eagles supporting festoons of drapery; whilst in small panels below are Sphinxes; floral ornaments around the border; supporting the top moulding are Cherubs'-heads; slender plain columns at the angles

- 81 A TRIPTYCH, of carved painted and gilt wood—83 in. high, 75 in. wide—*Spanish, early 16th Century*

The centre panel (which is divided into two parts) and the volutes, have arched tops. The ornament is contained in sixteen upright panels with Cherubs'-heads at the corners, each carved in high relief with an episode from the Life of Christ and the Virgin Mary; these are bordered by narrow niches with figures of King David and other Scriptural personages holding inscribed scrolls, standing beneath Gothic arches enriched with Renaissance tracery

See Illustration

OLD FRENCH DECORATIVE OBJECTS AND FURNITURE.

- 82 A PAIR OF OLD IMARI BOWLS AND COVERS, with crest ornaments and kiku enamelled on a blue ground, and mounted with Louis XVI. or-molu tripods, triple ring handles, pierced rims and rosette handle at the top— $8\frac{1}{2}$ in. high
- 83 A PAIR OF PASTILLE-BURNERS, formed of old Chinese celadon porcelain conch-shells, decorated round the opening with red and blue glaze, and mounted with three or-molu feet chased as groups of shells, and pierced covers of the same chased with seaweed— $6\frac{1}{2}$ in. high
- 84 A PAIR OF VASES, formed of double gourd-shaped bottles, of old Kutani celadon crackle, enamelled with sprays of prunus-blossom, and mounted with chased or-molu of the early period of Louis XVI.; the mounts consist of four scroll-shaped feet, finishing above in goats'-head handles and fluted lips, hung with garlands of laurel leaves— $10\frac{1}{4}$ in. high
- 85 A PAIR OF CHINESE CRACKLE SANG-DE-BŒUF BOTTLES, with chased or-molu foot and lip mounts of Louis XVI. design— $18\frac{1}{2}$ in. high
- 86 A VASE, of old Chinese apple-green crackle porcelain with mask and ring handles in low relief, with rim and foot mounts of chased or-molu of Louis XVI. design— $15\frac{1}{2}$ in. high
- 87 A PAIR OF EWERS, each formed of a Chinese porcelain globular bottle enamelled with archaic ornaments and bordering in colours—*latter part of the Ming Dynasty*—with Louis XV. mounts of or-molu, consisting of foot, handle and lip, moulded and chased with spirited scrollwork— $11\frac{1}{4}$ in. high
See Illustration
- 88 A PAIR OF PASTILLE-BURNERS, the bodies and covers formed of old Chinese coral-coloured lacquer, with rocks and flowers in gold, and with Louis XV. mounts of or-molu, comprising leaf-pattern tripod stands, side handles, lip and knob—7 in. high

89 A PAIR OF OLD CHINESE PORCELAIN FIGURES, of ducks, with Louis XV. foot mount of chased or-molu, composed of interlaced scrollwork— $13\frac{1}{2}$ in. high

90 A PAIR OF CYLINDRICAL VASES, of old Chinese powdered-blue porcelain pencilled with a rocky river scene, buildings and shipping in gold, mounted with Louis XVI. foot, rim and double scroll handles of chased or-molu, with friezes of duplicated leaf design, gadrooning and acanthus leaves—13 in. high

See Illustration

91 A LOUIS XV. CLOCK, in case formed as a bronze figure of an elephant bearing a howdah containing figures of Oriental soldiers—15 in. high

92 A pair of candelabra, formed of old Chinese porcelain seated figures of stags supporting on their backs three painted foliage branches with or-molu nozzles for the lights, encrusted with or-molu flowers, on or-molu plinths encrusted with flowers— $8\frac{1}{2}$ in. high

93 A CLOCK, the movement by Ferdinand Berthoud, à Paris—in case—34 in. high—*period of the Regence*

The case, which is of oak, is shaped to a general scroll outline; it is stamped at the back with the name of the maker ST. GERMAIN, *Maitre Ebeniste*

The exterior of the sides is entirely overlaid with light bronze, the front of or-molu, chased with spirited scrollwork entwined with roses and other flowers, introducing in the centre a small panel of pierced trellis design, in which is a classic female mask; the whole is surmounted by a flying figure of Cupid resting upon a group of clouds

94 A PAIR OF LOUIS XVI. OR-MOLU CANDELABRA, with branches for three lights each, on circular bases with classic mouldings, the stem formed as a flaming torch, festooned with laurel wreaths, the branches curved, with enrichments of acanthus leaves, the nozzles and pans similarly decorated—18 in. high

See Illustration

- 95¹₁A LOUIS XVI. CLOCK, in or-molu case shaped as an urn, standing upon a column; the dial revolves horizontally round the centre of the urn, the time indicated by a stationary star—21 in. high

The urn is of classic design, with lion's-mask and ring handles, with bands of leaf ornament, chased in low relief and enriched with elaborate settings of strass, or paste; the column on which it rests is fluted, and has a band of laurel wreaths below, and with similar enrichment of strass—on square-shaped plinth

See Illustration

- 96 A PAIR OF CANDELABRA—late Louis XVI.—of bronze, or-molu and rosso-antico marble—40 in. high

Each candelabrum is formed as a classical tripod torchère, of or-molu, resting on three Sphinx feet, with rams' heads and swags of fruit and flowers; the stem is fluted, around which is spirally wound a long wreath of flowers; at the top are branches for six lights, with acanthus foliage and honeysuckle enrichment; at the base of the candelabrum stands a draped female figure executed in bronze; the base of pedestal form, of marble, with festoons of flowers, suspended oval medallions, and friezes of or-molu

- 97¹₁A SET OF FOUR LOUIS XVI. WALL-LIGHTS, of chased or-molu, formed as a sheath of arrows, the quiver of which is spirally fluted and enriched with acanthus-leaf mouldings; the quiver is encircled with a wreath of roses bound with ribands, from the interior of which issue the four branches for the lights; the pans are supported by overlapping acanthus leaves, with leaves of the same wrapped round the stems—25 in. high

See Illustration

- 98 A FIRE-SCREEN, formed of an upright panel of old Gobelins tapestry, woven with a shield-shaped panel containing a peasant-girl feeding chickens, scroll-pattern border wound with festoons of flowers on a pink ground—in carved wood frame of Louis XV. design

- 99 A PAIR OF TWO-FOLD SCREENS, of black lacquer, each decorated with views of a wayside tea-house, beneath which variously assorted travellers are taking refuge from a storm : executed in inlaid ivory, mother-o'-pearl and raised gold lacquer, the borders decorated with flowers in flat gold, and with chased metal-gilt mounts—68 *in. high*
- 100 A PAIR OF SMALL UPRIGHT CABINETS, of satin-wood, with folding doors and drawer above, painted with panels of arabesques and flowers—36 *in. high*
- 101 AN OBLONG THREE-TIER TRAY-TOP TABLE, of amboyna-wood, inlaid with satin-wood, of Louis XVI. design, supported on fluted columns mounted with chased or-molu—24 *in. wide*
- 102 A SMALL DIRECTOIRE TABLE, of mahogany, ranged as three tiers of shelves with small fluted columns between, each mounted with a base and capital of chased or-molu ; the top shelf has been glazed to form show-table—24 *in. by 14 in.*
- 103 A SMALL MARQUETERIE TABLE, of the period of Louis XVI., with three drawers and shelf beneath ; the top drawer contains a small writing-slab, and partition for the ink-vase, &c. ; the lowest drawer fitted with a paint-box ; the panels are inlaid with figures of infant Bacchanals, buildings and trophies in variously coloured and engraved woods—17½ *in. wide*
- 104 A SMALL OBLONG MARQUETERIE TABLE, of the period of Louis XV., with slightly moulded border, with drawer fitted with partition for ink-vase, &c., the legs cabriole in form, the top panel inlaid with a bunch of tulips, lilies and other flowers in coloured and engraved woods on a ground of king-wood, inlaid parqueterie-wise ; corner-mounts, and lock-escutcheons of chased or-molu—27½ *in. long, 15½ in. wide*

- 105 A PAIR OF MAHOGANY CONSOLE-TABLES, *by Jacob*, of the latter part of the reign of Louis XVI., with one drawer, shelf beneath, and supports at the sides formed as winged terminal Sphinxes, looking-glass back, with veined green marble slab above and on the shelf beneath, mounted with lock-escutcheons, mouldings, &c. of chased or-molu—57 in. wide, 26 in. deep, 38 in. high

See Illustration

- 106 A LOUIS XV. COMMODO-SHAPED SECRÉTAIRE, with drawer and folding doors; the top rises by means of a lever at the side; it is veneered parqueterie-wise with tulip and king-wood, and with lock-escutcheons, corner mounts and handles of or-molu chased with foliage, &c.; the top, which has a moulded edge of brass, is covered with leather—41 in. wide, 24 in. deep, 32 in. high

- 107 A LOUIS XVI. MAHOGANY CABINET, with rounded front, five drawers, three folding doors below and open shelves at the ends, mounted with beadings of or-molu, and with white marble slabs—6 ft. 4 in. wide

- 108 A PAIR OF ANDIRONS, or fire dogs, of chased or-molu, of the period of Louis XVI., chased with various classic mouldings, fluting, etc.

End of First Day's Sale.

Second Day's Sale.

On FRIDAY, MAY 9, 1902,

AT ONE O'CLOCK PRECISELY.

OLD FRENCH OBJECTS OF VERTU.

- 115 A LOUIS XVI. OBLONG OCTAGONAL SNUFF-Box, overlaid with plaques of malachite lined with Egyptian porphyry, the mounts of gold executed in three colours, chased with small friezes of laurel and acanthus foliage
- 116 AN OBLONG GOLD SNUFF-Box, of the time of the Empire, with rounded corners, chased in low relief with bouquets of tulips, roses and other flowers on a matted ground; round the sides are introduced the words *MON REPOS*; in the cover, surrounded by a frieze of ivy leaves, is inlaid an enamel painted with a view of a villa on a lake
- 117 AN OBLONG OCTAGONAL SNUFF-Box, composed of a variation of fortification agate, the striation resembling the outline of a town viewed at a distance, the mount and hinge of gold of two colours, with small brilliant thumb-piece
- 118 A LOUIS XVI. OVAL Box, of green jasper, the cover decorated with a Watteau "*fête-galante*" subject, with rococo ruins, fountain, and figures minutely inlaid with mother-o'-pearl, stained tortoiseshell and coral in the style of Neuberg; the mounts of gold enriched with beadings

- 119 A LOUIS XV. ETUI, the case of agate, moulded and tapering towards the base, ribbed gold mounts, with diamond thumb-piece
- 120 A LOUIS XVI. GOLD ETUI, with two deep bands of steel-grey translucent enamel, the exposed gold borders chased with roses touched with opalescent and translucent enamels; the end forms a seal, which is engraved with a crowned shield-of-arms
- 121 A LOUIS XVI. MEMORANDUM-CASE, the corner of gold chased and pierced with trophies, emblematical of the Arts, introducing the words "TE L'AIMITE LE DONNE TON BONHEUR ME SUFFIT," showing a groundwork beneath, of mother-o'-pearl, a panel of scale pattern in the centre of each cover
- 122 A LOUIS XVI. GOLD SOUVENIR, opening and containing an ivory writing-tablet; on either side are inlaid two oval miniatures, painted in camei with Nymphs sacrificing to Cupid; the groundwork is composed of translucent apple-green enamel, whilst above on a riband-pattern ground are the words set in brilliants "SOUVENIR D'AIMITE"; engraved gold borders
- 123 A CIRCULAR TORTOISESHELL Box, the borders chased with leaf mouldings in two-colour gold of Louis XVI. design; in the lid is inlaid a miniature of a lady—*temp.* First Empire—seated in a woody landscape, her black hair draped with a white lace mantilla, and dressed simply in a high bodiced-gown of white muslin
- 124 A LOUIS XVI. VERNIS-MARTIN Box, painted with sprays of roses on a gold cross-hatched ground, and mounted with engraved gold border; on the cover is inlaid a miniature of La Marquise de Polignac, with powdered hair bound with a pink scarf and pearls, in white robe with gold lace sash
- 125 A LOUIS XVI. CIRCULAR TORTOISESHELL SNUFF-BOX, mounted with engraved gold rims &c.; in the cover is inlaid an oval enamel portrait of a girl leaning from a casement, her head turned to the right, with blonde hair, and wearing a mauve and yellow costume, in white enamel and gold frame

- 126 A CIRCULAR SNUFF-Box, of pale tortoiseshell, mounted with engraved gold rims, &c. ; in the cover is inlaid an oval enamel of a lady, by Petitot, with blonde hair, draped with a yellow scarf, and white bodice with a black bow and jewelled ornament in front—translucent blue enamel and gold frame ; at the back is the reversed cypher G.G. encircled by a coronet
- 127 A CIRCULAR SNUFF-Box, of pale tortoiseshell, the cover inlaid with an oval enamel portrait of Madame du Barry, with semi-poudre hair bound with pearls, and wearing dark mauve dress draped with a striped green scarf—engraved gold frame ; on the back the letter B surmounted by a crown
- 128 A CIRCULAR TORTOISESHELL SNUFF-Box, the cover inlaid with an oval, enamel of a lady—*temp.* Louis XV.—the hair semi-poudre, bound with a blue riband ornament, in white dress, with blue ribands in front—the frame of gold set with pearls
- 129 A CIRCULAR TORTOISESHELL SNUFF-Box, the cover inlaid with a circular enamel portrait of Horace Saussure, painted by COURTOIS, with powdered hair, dove-grey coat and yellow waistcoat, bleu-turc enamel and gold border
- 130 A CIRCULAR TORTOISESHELL SNUFF-Box, mounted with engraved gold, the cover inlaid with a circular enamel portrait of a lady, of the time of the Directoire, by SOIRON, represented three-quarter face with mouse-grey hair, mauve robe draped with a gauze fichu, signed by the artist and dated 1798—engraved gold frame
- 131 A CIRCULAR GOLD SNUFF-Box, of transparent tortoiseshell, mounted with gold ; in the cover is inlaid an oval enamel by Pettitot, of a lady with curly blonde hair wound with pearls, and blue dress draped with yellow fichu, narrow gold and blue enamel border, the initial S. in the interior encircled with a wreath of flowers

- 132 A CIRCULAR BOX, of light tortoiseshell, the borders picqué with gold studs; in the cover is inlaid an oval enamel by Hy. Bone, of a lady, her dark hair bound with a blue riband and falling in long tresses on her right shoulder, décolleté white bodice, over which is thrown a brilliant blue robe, gold border set with pearls; in the interior is an elaborate cypher monogram
- 133 A miniature, on ivory, of Marie Antoinette, with powdered hair, wearing lace fichu and necklace with pear-shaped pearls
- 134 An oval miniature, of a lady, inscribed on the back of the frame, MARQUISE DE WELLINGTON, *signed* F. HOPPNER, 1790
- 135 Miniature of Miss Hannah Harding, *signed* COSWAY, 1791
- 136 A CIRCULAR MINIATURE, of a lady—*temp.* Louis XV.—leaning from a casement and holding in her right hand a black domino, her robe trimmed with forget-me-nots—in gold frame set with pearls
- 137 An oval miniature, of a lady, with powdered hair, in white lace dress and striped blue robe—in frame set with pastes
- 138 A PAIR OF OBLONG MINIATURES, in gouache, by VAN BLARENBERGHE, with views of an extensive landscape and contending armies, a staff of Generals in the foreground— $5\frac{1}{4}$ in. by $8\frac{1}{4}$ in.
- 139 A LARGE MINIATURE, in gouache, by VAN BLARENBERGHE, of a view of a port—15 in. by $24\frac{1}{2}$ in.

OLD FRENCH AND ITALIAN BRONZES.

- 140 VENUS: a bronze statuette—16th Century— $8\frac{1}{4}$ in. high—on porphyry plinth
- 141 A FIGURE OF A LIONESS— $12\frac{1}{2}$ in. high—Italian, first half of the 16th Century
- 142 A SMALL PORTRAIT BUST OF MICHAEL ANGELO— $5\frac{1}{2}$ in. high
- 143 A FIGURE OF A JACKAL— $4\frac{1}{2}$ in. high—probably Venetian, 16th Century
- 144 A STATUETTE OF CUPID IN THE ACT OF DISCHARGING HIS BOW—13 in. high—Italian, first half of the 16th Century
See Illustration

- 145 A PAIR OF PRICKET-CANDLESTICKS, formed as gilt bronze figures of youths, dressed in flowing drapery—*executed in the manner of Algardi*—on square bases with Cherubs' heads at the corners and strap ornaments in low relief— $8\frac{1}{4}$ in. high—*Italian, 17th Century*
- 146 A SMALL STATUETTE, of a boy stretching, his hair bound with a fillet—6 in. high—*Italian, early 16th Century*
- 147 A STATUETTE, of Cupid holding in his left hand a bow, his right hand raised above his head—*Italian, 16th Century*—on marble plinth
- 148 A TABLE CANDLESTICK, with circular base and large wax-pan, vase-shaped nozzle, the whole engraved with an interlaced arabesque design, partly inlaid with bands of silver introducing panels with monograms of a religious order— $6\frac{1}{4}$ in. high—*Venetian, middle of the 16th Century*
- 149 A PAIR OF LACQUERED BRONZE BUSTS, of a girl and a youth, in fanciful costumes, executed from designs of Watteau—14 in. high—on white marble plinths
- 150 A PAIR OF BRONZE-GILT FIGURES, of Cupids, emblematic of Astrology and Literature resting on a plinth of cloud design— $4\frac{3}{4}$ in. high—*Italian, 18th Century*
- 151 A BRONZE STATUETTE, formed as the seated figure of Hercules, holding in his left hand the club, and with the extended right hand the apple from the garden of the Hesperides, the lion's skin thrown over the rock on which he is seated; on or-molu plinth, with border of duplicated leaf ornament—18 in. high—*French, late 17th Century*
- 152 MILO AND THE LION, AND HERCULES SLAYING THE NEMÆAN LION: a pair of French bronze groups of the time of Louis XIV.— $13\frac{1}{2}$ in. high—on oblong verde-antique marble plinth
- 153 THE WRESTLERS: a pair of bronze groups by Antoine Coysevox— $16\frac{1}{2}$ in. high—*French, temp. Louis XIV.*—on white marble pedestals, with applied mouldings and ornaments of chased or-molu of the period of Louis XVI. in the style of GOUTTIÈRE

See Illustration

JEAN BAPTISTE PIGALLE.

- 154 A SEATED FIGURE, IN BRONZE, OF A BABY BOY, his head and body turned to the right ; the right hand closed, resting beneath the chin, the left arm drawn slightly backward, holding loosely an open bird-cage ; the eyes of the boy seem to follow the flight of the escaped bird ; on or-molu oblong plinth, with sunk panels of ornament— $16\frac{1}{2}$ in. high

See Illustration

TERRA-COTTA.

- 155 A CIRCULAR DISH, of terra-cotta—18 in. diam.

It is fashioned in the style of the pewter dishes of BRIOT and ENDERLEIN, evidently made from one of the moulds used in casting the above.

The centre medallion represents Mars seated to the right within a border of four oval medallions, with figures of War, Envy, Peace and Plenty separated by masks and arabesques ; the border is decorated with eight medallions with effigies of Ninus, Africa, Cyrus, America, Alexander the Great, Europe and Julius Cæsar, also separated by masks, &c.

A pewter dish, of this type, is attributed by Bapst to Gaspard Enderlein, but on the back of this example is a circular medallion with a figure of a nude female upon a dolphin holding drapery as a sail, and in the exergue F. MAR in monogram, and around the legend VILLA · ALT · CORADA · DI · COLOGNORA · DI · COMPITO

A plaquette in bronze is known of the type of medallion, and is described by Molinier, vol. ii. pp. 168, 169, No. 688, who suggests it is the work of a German artist of the 16th Century

From the Forman Collection

MOUCHI.

- 156 MADEMOISELLE DU THÉ: a life-size terra-cotta bust, the head inclined towards the left, the hair drawn back and bound with a fillet, in the centre of which is a crescent moon, décolleté bodice draped with a skin in fanciful allusion to the goddess Diana—on giallo marble socle

MOUCHI.

- 157 MARIE ANTOINETTE: a life-size bust, in terra-cotta, the head slightly inclined to the right, with powdered hair bound with riband entwined with a bunch of flowers, décolleté lace bodice, round which is draped an ermine-lined robe embroidered with fleurs-de-lys; suspended by a riband round the neck is a portrait of Louis XVI.—on giallo marble socle

JOSEPH CHARLES MARIN.

- 158 A FEMALE DEITY: a terra-cotta statuette, of the time of the Directoire, enthroned, her hair hanging in ringlets and bound with ears of corn twisted with fruit and vine foliage; either arm rests on the supports of her throne, which are fashioned as lions; with her right hand she holds ears of corn, with her left a bunch of grapes and other fruit; at her feet are the celestial and terrestrial globes; across the centre of the plinth is engraved a dedication, "À LA MÈRE DE TOUT"
—15 in. high

JEAN ANTOINE HOUDON.

- 159 A PAIR OF LIFE-SIZE GROUPS, OF CHILDREN, emblematical of Water

In each group the figures are seated upon an overturned ewer, from which issues a stream of water over the rock-pattern base; the children hold between them figures of fishes, whilst at one side are groups of bulrushes—on oak pedestals, carved with ornaments in the taste of the Regence
—34 in. high

See Illustration

JEAN BAPTISTE PIGALLE.

- 160 A SMALL BUST, of a young girl— $14\frac{1}{2}$ in. high—on dove-grey marble socle

She is represented facing the spectator, with long hair showing beneath a form of peasant's cap tied with a bow in the centre, in soft low-necked bodice with frills round the neck

CLODION (MICHEL CLAUDE).

- 161 AN INVERTED CONE-SHAPED VASE, with monster handles disappearing into the body of the vase, and between which, on either side, are suspended garlands of laurel foliage; around the body of the vase, modelled in reliefs of different levels, is a frieze of small fauns and Bacchanals dragging along the figure of the infant Silenus; the shoulder is simply treated with broad flutings, and signed near one handle with the name of the artist—on square-shaped or-molu plinth and base of Louis XVI. design—the height of the vase is 11 in.

CLODION (MICHEL CLAUDE).

- 162 A TERRA-COTTA GROUP, of a Roman warrior, and a girl bending in front of him, Cupid at their feet—signed by the artist— $17\frac{3}{4}$ in. high

CLODION (MICHEL CLAUDE).

- 163 A STATUETTE, OF A BACCHANTE, seated, the head turned to the left, the arms in action holding cymbals; the hair bound with vine foliage; partly draped with skins; at the base of the rock on which she sits is a tambourine filled with grapes and other fruit—15 in. high

CLODION (MICHEL CLAUDE).

- 164 A STATUETTE OF A SATYR, his head a little on one side facing the right, holding in his right arm the sleeping figure of an infant Bacchanal; his left arm resting on a rock upon which hang the Pan pipes; his right hoof placed upon an upturned pitcher—14 in. high

CLODION (MICHEL CLAUDE).

- 165 A GROUP, representing the dancing figure of a Satyr; with his right arm he supports the reeling figure of a Bacchante, who endeavours to crown him with vine foliage; in turn the Bacchante drags along an infant Satyr, who clasps firmly in his small right arm a bunch of grapes and other fruit; the Bacchante is slightly draped with a long loose scarf, whilst from the Satyr hangs a goat-skin robe supported by a festoon of leaves—*signed on the tree-trunk at the back* CLODION— $16\frac{1}{2}$ in. high

CLODION (MICHEL CLAUDE).

- 166 A STATUETTE OF A GIRL, holding in her outstretched arms an infant, her head thrown back; the action of the limbs as though in the act of running—18 in. high—*signed*
See Illustration

MARBLES.

- 167 A BUST, in marble, of a baby boy, the head inclined towards the left; the marble is partially stained—8 in. high—*Italian, late 15th Century, in the School of Rosillino*
On a carved walnut-wood stand of 16th Century design
- 168 SPRING; and AUTUMN: a pair of marble statuettes of Nymphs, draped and holding their respective attributes, and leaning upon vases at the side, supported by rocks—17 in. high—*signed* CLODION—on fluted dove-grey marble plinths
- 169 A GROUP, in white marble, of two children, the one recumbent on the ground, alarmed at the sight of the other, who hides his face behind a grotesque mask—24 in. high
Subject taken from the celebrated plaquette by Riccio
See Illustration

170 FRANCIS I. OF FRANCE: a life-size bust, the head and neck of bronze, the bust of white marble

The powerfully executed, although expressionless face has all the characteristic qualities seen in the work of JEAN GOUJON, although the classical rendering of the marble bust seems to be of rather later date

See Illustration

ANTONIO CANOVA.

171 VENUS: a statue in white marble—52 in. high—on scagliola column with white marble cap, and base

The body is inclined to the left, with one foot slightly drawn back, the head turned to the right and gazing upon the apple which she holds with her right hand; the left hand is by her side grasping lightly a festoon of drapery which hangs about a tree-trunk

GIOVANNI BERNINI.

172 THE DUC DE LONGUEVILLE: a life-size white marble bust, with periwig, lace ruffle, dressed in armour, wearing the Order of the Golden Fleece

On shaped pedestal of white marble, carved with scroll-work, and with applied portions of giallo

JEAN BAPTISTE PIGALLE.

173 A FIGURE, IN WHITE MARBLE, OF A BABY-GIRL, seated, and leaning towards the left, looking with wonderment at a fruit she holds in her left hand, the right hand drawn slightly back, holding negligently a bird; the base is octagonal, the upper portion chiselled with rockwork, the name of the artist signed in the left-hand front corner, PIGALLE, F., 1784—17 in. high

See Illustration

OLD FRENCH DECORATIVE OBJECTS AND FURNITURE.

- 174 A FRENCH CLOWN: a partly gilt bronze statuette, by Fritz Storck, 1898— $21\frac{1}{2}$ in. *high*
- 175 A SET OF THREE GROTESQUE BOURGEOIS HEADS, in terracotta, by Holain— $8\frac{1}{2}$ in. *high*—on turned wood plinths
- 176 A SMALL LOUIS XVI. CLOCK-CASE, of chased or-molu, surmounted by a flaming urn, and on white marble plinth—13 in. *high*
- 177 A PAIR OF OVAL PLASTER RELIEF PORTRAITS, in their original Louis XVI. frames of carved and gilt wood, with reeded mouldings bound with riband ornaments— $14\frac{1}{2}$ in. by $11\frac{1}{2}$ in.
- 178 A LOUIS XVI. MAHOGANY CASKET, with borders of satin-wood inlaid and engraved as twisted ribands, with an amatory trophy in the centre panel of the lid, lined in the interior with walnut, containing a tray, to which are fitted four card-markers shaped as boxes, of ivory stained respectively green, red, yellow, and white, each with revolving dial on the top, engraved with figures from the Italian pantomime and containing counters of similar workmanship; the ivory boxes are engraved with the name of the maker, MARIANAL LE JEUNE, à Paris— $10\frac{1}{2}$ in. by 8 in.
- 179 A PAIR OF LOUIS XVI. CANDELABRA, of bronze, or-molu and white marble, each formed as figures of two boys in bronze holding the candelabrum, which is of chased or-molu with branches for three lights, hung with chains and decorated with acanthus leaves, on plinths of white marble, with festoons of beads, and mouldings of or-molu—24 in. *high*

180 AN OR-MOLU CHANDELIER, of Louis XV. design, with eight elaborate scrollwork branches and other scroll enrichments, the centre shaped as a vase, the body of which is inlaid with panels of Dresden enamel, the branches and upper portion of the chandelier further ornamented with applied Dresden enamel flowers

181 A CLOCK, the movement by Masson, *Paris*, in or-molu case of Louis XV. design, and under Chinese influence—18 in. high

The case is drum-shaped, and supported by two figures of Chinamen, their robes lacquered with designs in black, gold, and red, a figure of a boy above; the base is chased as rock-work with applied foliage, resting on six feet

See Illustration

182 A MINIATURE SCREEN, of dark wood, rectangular in form, carved and pierced with bats, characters and scrollwork; in the centre is inlaid a leaf-shaped porcelain plaque, enamelled in famille-verte with a party of huntsmen—20 in. high, 16½ in. wide

183 A CLOCK, in Louis XIV. bronze case, chased in low relief with panels of trellis ornament and small sprays of foliage; at the side are applied lyre ornaments of chased or-molu, of which also are the feet; at the top is the figure of Cupid and a classical female mask; the dial of gilt-metal and enamel—22 in. high

184 A BEAKER, of white Chinese porcelain, incised with dragons, clouds and peony foliage, mounted with foot, rim and handles of or-molu, of Louis XV. design, with spirited scrollwork, leaves, &c.—20 in. high

185 A PAIR OF OLD DRESDEN BEAKERS, AND A VASE AND COVER, entirely encrusted with blossom, and with sprays of foliage running up the sides, mounted with rims and feet of or-molu, chased with Louis XV. scrollwork—beakers 15 in. high, vase and cover 19½ in. high

See Illustration

- 186 AN OVIFORM VASE, of old Sèvres porcelain, painted with sprays of flowers in shades of blue, and with gold line bordering ; it is mounted with handle, rim and foot of or-molu of Louis XVI. design, chased with key-pattern, laurel foliage, &c.—9 *in. high*
- 187 A CLOCK, of Louis XVI. design, in fiddle-shaped case of wood lacquered black and gold in the Chinese taste, and mounted with scrollwork and festoons of flowers of chased or-molu, surmounted by a celestial globe—27½ *in. high*
- 188 A PAIR OF CANDELABRA, of chased or-molu, of the period of Louis XVI.—17 *in. high*

The bases are octagonal, on which rests the lower portion of a Corinthian column, forming the pedestal for the figures of Orientals, who support on their turbaned heads flaming incense-vases, from which issue the three branches for the lights, with nozzles shaped as turbans resting on discs festooned with drapery

See Illustration

- 189 A PAIR OF VASES AND COVERS, of the period of Louis XVI.—14½ *in. high*

They are formed of double bowls of enamelled metal, placed lip to lip, with foot mount, rim, handles and handle above of or-molu, broadly chased with fluting classic mouldings, pateræ and laurel foliage, the side handles shaped as lions' masks holding rings, cone-shaped handle above

See Illustration

- 190 A LOUIS XVI. CLOCK, in drum-shaped case of or-molu, beside which stands the figure of a Nymph pouring incense into an urn—on red marble plinth, with friezes of or-molu—20 *in. high* ; and A PAIR OF CANDELABRA, en suite, with vases, holding branches of lilies, with nozzles for three lights—on red marble plinths—25 *in. high*
- 191 A BAROMETER AND THERMOMETER, in carved and gilt wood hanging case of the time of Louis XVI. with a circular dial in the centre, with cornucopiæ on either side from which issue flowers and festoons of laurel leaves bound with ribands

- 192 A PAIR OF CUT-GLASS TAZZE, on square pedestals of the same, mounted with Empire or-molu rims and scroll handles terminating in swans' heads—12 *in. high*
- 193 A CUT-GLASS EWER, mounted with Empire or-molu handle terminating in swan's head; and two cut-glass scent-bottles
- 194 A CABARET, formed of cut and enamelled glass—*period of the first Empire*—with bands painted with wreaths of forget-me-nots and roses in colours on a gold ground, the exposed portions of the glass cut with a diaper and cross-hatched design, mounted with silver-gilt chased with honeysuckle and other classic ornaments, consisting of a sucrier and cover, milk-jug, cream-jug and cover, and two cups and saucers—in case
- 195 A PAIR OF CANDELABRA, of or-molu, of Regence design; the bases are circular, chased with key-pattern and pateræ, with baluster stems and branches for three lights each—16 *in. high*
- 196 A PAIR OF CANDELABRA, OF LOUIS XV. DESIGN—28 *in. high*
They are of or-molu, the bases chased with rockwork, scrolls and oak foliage, with branches also of scroll design, with nozzles for five lights each; each candelabrum has in the centre an old Dresden porcelain figure of a macaw seated upon a branch
- 197 AN EMPIRE CLOCK, by Lepante, *d Paris*, in pedestal-shaped case of bronze and or-molu, with a chasing of a Nymph and Cupid, swans, &c. in relief, on oblong plinth with figures of Pysche seated, clipping a dove's wings, and Cupid, with hound, a frieze of Cupids and festoons along the front—21 *in. high*
- 198 A PAIR OF EMPIRE OR-MOLU CANDELABRA, with male and female figures, emblematic of folly, supporting branches for four lights each, on cylindrical dome-top pedestals—27 *in. high*
- 199 A SET OF FOUR EMPIRE OR-MOLU WALL-LIGHTS, with branches for seven lights each, which issue from beneath the helmeted head of Minerva; the support at the back is formed as a spear round which are twisted wreaths of laurel

- 200 A PAIR OF EMPIRE OR-MOLU VASES AND COVERS, of inverted conical form, decorated on the body with an applied frieze of the Dancing Hours, grotesque mask handles; the vases are supported at the base by two statuettes of Cupid, which stand upon an oblong plinth, in the centre of which is applied a laurel wreath and the Imperial Eagle with outstretched wings—14 *in. high*
- 201 A DIRECTOIRE CLOCK, the movement by De Belle, *Paris*, in drum-shaped case of or-molu, which rests on a chariot drawn by leopards, and forms a throne for the figure of a Bacchanal who holds in her right hand the lituus bound with vine foliage, whilst with her left she holds a tazza into which an infant faun squeezes a bunch of grapes; the leopards are driven by Cupid—on plinth of veined green-grey marble with applied grotesque masks, festoons of vine foliage and friezes of chased or-molu; the whole executed in the style usually accepted as that of Philippe Thomire—21½ *in. high*, and the PAIR OF CANDELABRA, en suite, formed as vases, with terminal winged figures as handles, the branches for five lights issue from the covers of the vases, on which stand two figures of storks—on plinth of veined green marble, with applied figures, emblematical of Victory in chased or-molu—31½ *in. high*

See Illustration

- 203 A TOILET AND WRITING SET—*period of the First Empire*—consisting of a pair of candlesticks, pair of snuffers and tray, an oval box and cover, an oval mirror, opening and containing a set of working implements, and a small casket, containing set of similar implements; the objects are composed of or-molu, finely chased with figures of Sphinxes, and friezes of duplicated flower designs in low relief; the sides of the casket are of engraved mother-o'-pearl, whilst the principal ornamentation of the other pieces consists of curiously wrought bouquets of small paper flowers—in all cases protected by convex glasses; the stems of the candlesticks are formed of glass cylinders, down the centre of which run close spiral wreaths of the same flowers; the fittings of the casket, &c. are of gold

204 A BRACKET CLOCK, by CAFFIERI, the movement by Etienne le Noir, à Paris, in Louis XV. case, shaped to a general scroll outline. The case is of oak, almost entirely overlaid with or-molu chased with scrollwork and flowers, introducing panels of pierced tracery showing beneath a veneer of ivory stained green; the clock is surmounted by a chasing of Andromeda bound to the rock, whilst below the dial is the figure of the sea-monster— $31\frac{1}{2}$ in. high; and bracket, of similar design

205 A SET OF SIX LOUIS XVI. CARVED AND GILT WOOD FAUTEUILS, with curved rectangular backs, with slightly rounded tops, with shield-shaped seats and tapering spirally fluted legs; the frames are of high quality, carved with roped ornaments, classical mouldings and sprays of flowers; the seats, backs and arms covered with white moiré silk brocaded with sprays of flowers

From the Collection of Sir Richard Wallace, Bart.

See Illustration

206 A PAIR OF LOUIS XVI. SETTEES, with frames of carved and gilt wood, rectangular backs and seats, curved arms and straight fluted tapering legs, carved with duplicated leaf mouldings and beadings, and with branches of oak and laurel foliage above; the seats, backs and arms covered with panels of old Beauvais silk tapestry, decorated with a design of festooned drapery, baskets and festoons of flowers on buff ground

207 AN EMPIRE CIRCULAR AMBOYNA-WOOD TABLE, the top containing a circular glass plaque, painted on the under side with Nessus and Dejanira on green and crimson ground; on tripod stand supported on bronze winged Sphinxes, and mounted with borders of chased or-molu—26 in. diam.

208 AN EMPIRE MAHOGANY WRITING-TABLE, with five drawers, the legs finishing in lion's-claw feet, and with lions' masks and wings above of or-molu, mouldings and mounts to the drawers, also of or-molu, chased with classical ornament—58 in. wide

- 209 AN EMPIRE OBLONG TABLE, of or-molu, on X-shaped legs, with stretcher, chasing with beadings, rosettes, and classical ornaments, and surmounted by a slab of Brescia marble, bordered with lapis lazuli and edge of white marble, carved with eggstongue ornament—44 *in. wide*, 24½ *in. deep*
- 210 A SUITE OF EMPIRE MAHOGANY BEDROOM FURNITURE, mounted with figures of Cupids, masks and classical ornaments of chased or-molu, consisting of—
- A bedstead—4 *ft. 6 in. wide*
 - A small bedside cupboard, with white marble top
 - A washstand, with drawer, white marble top and shelf above—38 *in. wide*
 - A toilet-table, with drawer, white marble top and octagonal swing-glass—47 *in. wide*
 - A dwarf wardrobe, with folding doors enclosing drawers, and drawer above, surmounted by a white marble slab—54 *in. wide*, 37 *in. high*
- 211 A PAIR OF TRIANGULAR FOLDING CARD-TABLES, of inlaid woods, with a trefoil on the top, on cabriole legs—40 *in. wide*
- 212 A PAIR OF LARGE CHIPPENDALE MAHOGANY ARM-CHAIRS, the legs of cabriole form, carved with masks and with ball-and-claw feet, the arms terminating in lions' masks, the seats and backs covered with crimson silk damask
- 213 TWO ARM-CHAIRS, of walnut-wood, of 16th Century design, the backs and seats covered with old crimson velvet, with applied ornaments in colours and gold thread
- 214 A CHAISE-LONGUE, of the period of Louis XVI., the frame of carved and gilt wood, on six feet, shaped as sheaths of arrows, and carved in low relief with mouldings of classic design, covered with pale blue satin embroidered with formal flowers in coloured silks; and cushion, covered en suite
- 215 A PAIR OF CARVED AND GILT WOOD FAUTEUILS, of the period of Louis XV., with arms, backs and loose cushion seats, covered with cut crimson velvet

- 216 A SETTEE, of Louis XVI. design, of carved wood painted white, with friezes of classic ornaments and pateræ, and covered with striped brocade
- 217 A LONG SEAT, of the period of Louis XV., of carved wood painted white, on six legs with stretcher between, slightly carved with groups of flowers and leaves, covered with crimson velvet—58 *in. long*, 16½ *in. wide*
- 218 A LOUIS XVI. SETTEE, of gilt and carved wood, with riband and scale-pattern mouldings, and sprays of flowers in the centre at the top, the seat, back and arms covered with old Gobelins silk tapestry, with festoons of flowers, laurels, &c., on a white ground
- 219 A SMALL OBLONG TABLE, of Louis XV. period, on cabriole legs, the surface lacquered with flowers in colours and raised gold on a black ground in the Chinese taste, corner mounts of chased or-molu—23 *in. wide*, 13½ *in. deep*
- 220 A FOLDING CARD-TABLE, of the period of Louis XV., of triangular form with moulded borders, on cabriole legs; it is veneered with king-wood and amboyna, parqueterie-wise, and with corner mounts of or-molu, chased with masks, foliage, &c.—42 *in. wide*, 22 *in. deep*
- 221 AN OBLONG-SHAPED MARQUETERIE TABLE, of the period of Louis XVI., with three drawers and shelf beneath; the sides are inlaid with bouquets of flowers framed in borders of key pattern in coloured and engraved woods, the legs of square-shaped section tapering towards the feet; the top is covered with tooled green leather, and bordered with a brass gallery—19½ *in. by* 15½ *in.*
- 222 A COMMODE, of the period of Louis XV., with slightly moulded front and cabriole legs, enclosing two drawers, stamped M. CRIARD—58 *in. wide*, 35 *in. high*, 36½ *in. deep*

It is mahogany, lacquered black in the Chinese taste, enriched with figures and buildings in polychrome and gold; the mounts of chased or-molu follow somewhat the outline of the front and sides, and with handles and lock-escutcheons of the same chasing, which is the manner of Caffieri; surmounted by a slab of fleur-de-pêche marble

223 A LOUIS XVI. CARVED AND GILT WOOD CONSOLE-TABLE, with scroll supports at the sides, terminating in double claw feet and enriched with acanthus leaves; at the back beneath is a panel of looking-glass with a narrow shelf across the base, in the centre of which is carved in full relief an amatory trophy with two doves; along the front runs a frieze of duplicated acanthus leaves, gilt on a white field; the top is surmounted by a thick slab of fleur-de-pêche marble—57 *in. wide*, 17½ *in. deep*

223A THE COMPANION CONSOLE-TABLE

224 A LOUIS XVI. MARQUETERIE BONHEUR-DU-JOUR TABLE, of oval form, with kidney-shaped shelf beneath, enclosing a drawer, with small writing-slab, ink-vase, &c.; small folding doors and drawer above; the panels of the drawer &c. are inlaid with various utensils and sprays of flowers in engraved light woods on a king-wood ground, tulip-wood border; the mounts consisting of corner ornaments, lock-escutcheons and gallery of chased or-molu, with festoons of laurel, &c., surmounted by white marble slabs—22 *in. wide*

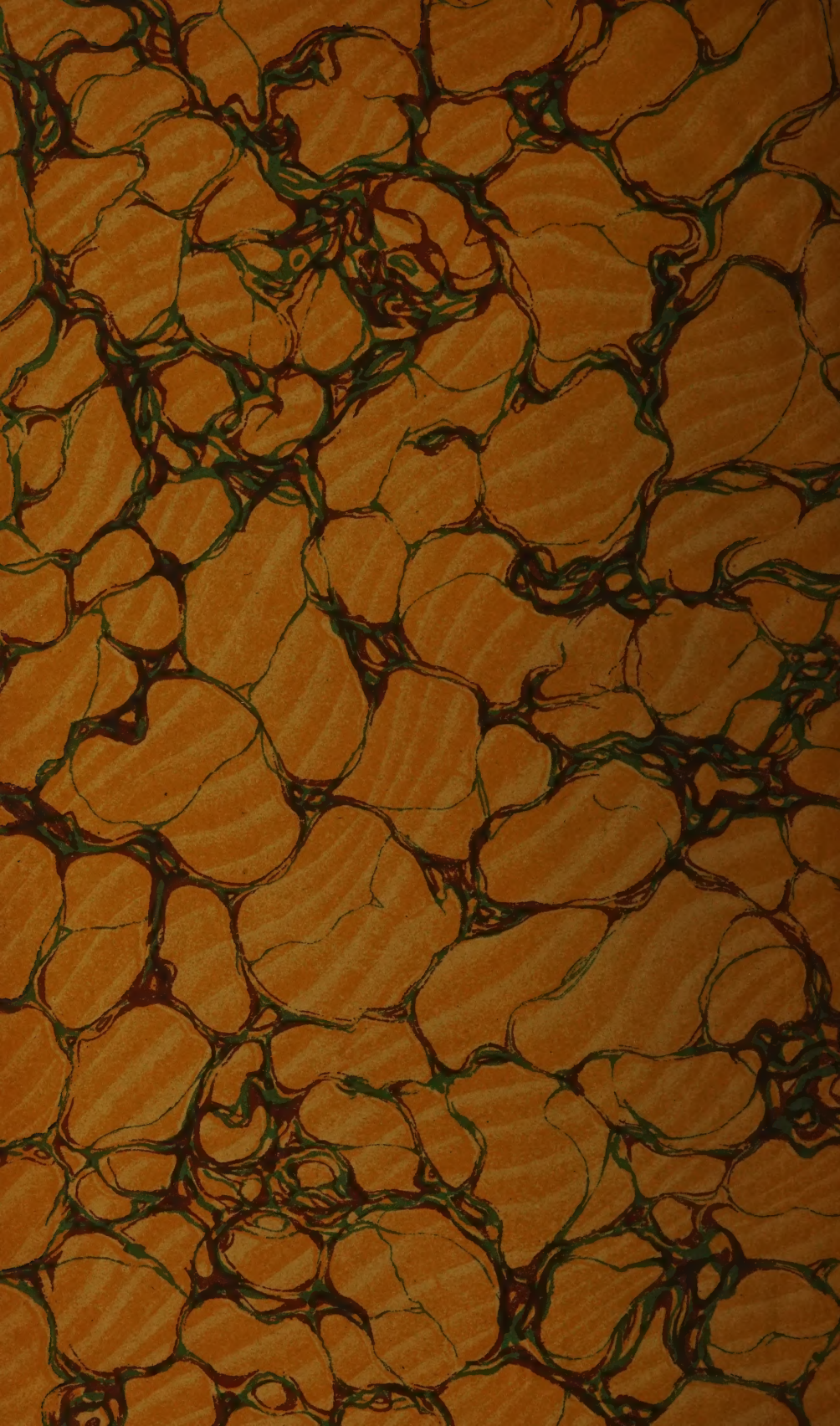
225 A LOUIS XV. CHIMNEY-PIECE, of vari-coloured marbles, chiselled with scrollwork, &c.

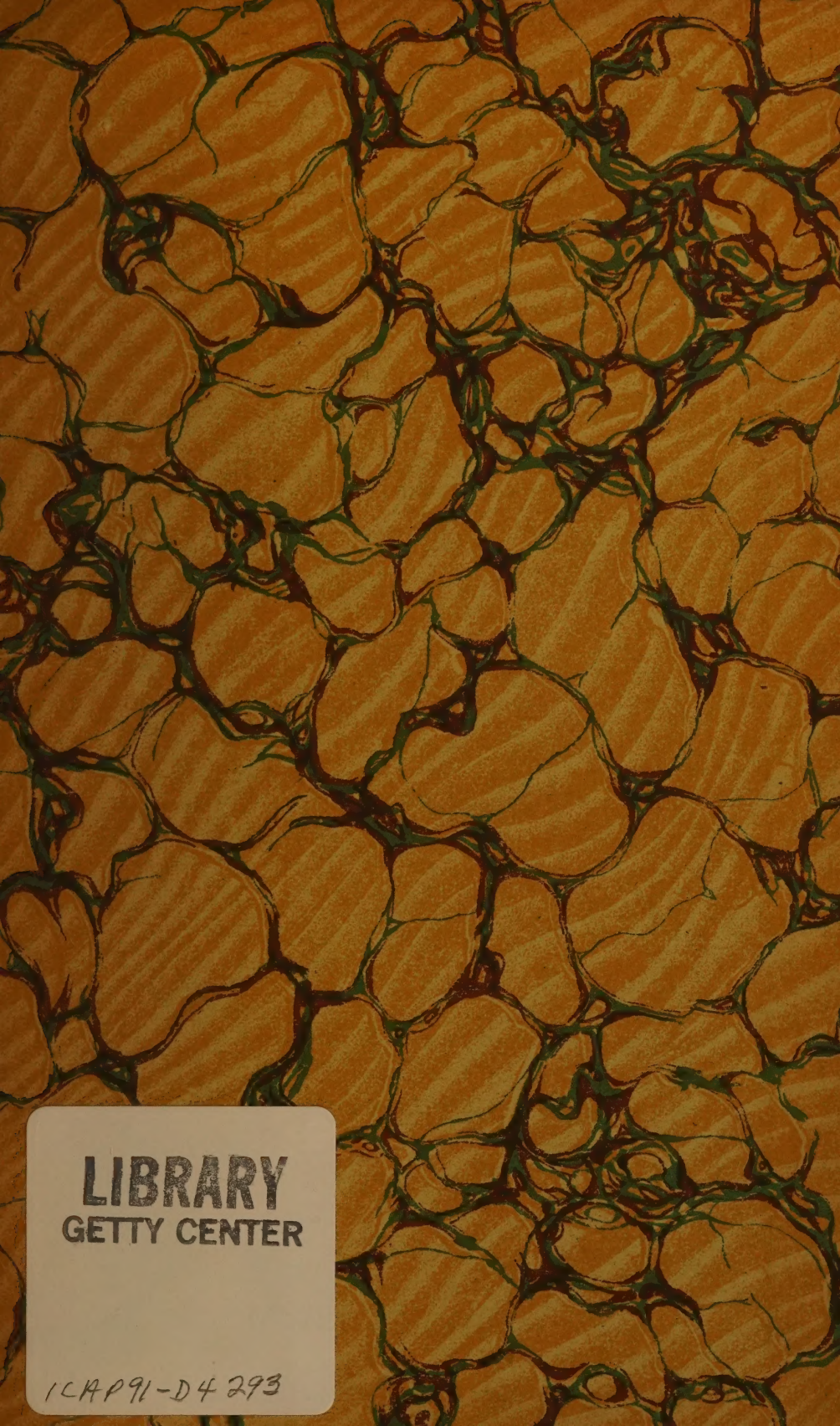
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